

A DIALOGICAL NATURE OF STRUCTURE IN KEATS'S ODES AS A CIRCULAR ESCAPE FROM PAIN TO PLEASURE: A BAKHTINIAN PERSPECTIVE

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ABSTRACT

Using Mikhail Bakhtin's concept of dialogism as a theoretical starting point, this thesis investigates the manifestations of dialogic voice in Odes by John Keats. In fact, this study attempts to examine the dialogic reading of "Ode to a Nightingale", "Ode on Grecian urn", "Ode on Indolence", "Ode to Psyche", "To Autumn" and "Ode to Melancholy", through structural viewpoints. A scrutiny upon Keats's odes through dialogical perspective may reveal that Keats is a social and an involved poet of his time. Moreover, Keats as an escapist poet chooses the world of fancy and imagination to free himself from conflicts of his society. His odes are associated with expression of joy-pain reality through which Keats in a close dialogue with readers tries to display his own social and political engagement. Examining allusions, ironies and paradoxes, all the elements of structure, may show Keats's historical response toward a troubled society.

KEYWORDS: Dialogism, Dialogue, Keats's Odes, Pain, Pleasure, Structure

INTRODUCTION

John Keats wrote many poems but his five odes are his prominent works. In his odes, he tries to convey a multiple meaning of pleasure and pain to the reader. His continuous and circular swinging from joy and pleasure to grief and pain highlights an emphasis on a need for a negotiation and communication with the reader. These forms of communication through utterances call to mind one of Bakhtinian concepts suggesting the possibility of a dialogised or dialogic rhetoric that considers all human activity discourse as a complex integration of differences. Based on this theory, a dialogised heteroglossia is an active listening to each voice from others' perspectives. This paper claims that: first, Keats communicates his social, cultural and individual meanings with the reader through circular escape of experiencing pleasure, returning to pain in his odes. Second, in so doing a dialogical voice is created in Keats' odes.

This paper aims primarily to demonstrate how Keats conveys his communicative purpose through a circular escape from pain to pleasure and attains to a dialogical state. It, next, studies the ways in which Bakhtinian dialogical concept supports the creation of dialogical voice in his Odes. In other words, the main focus of this study is to review Keats's literary genre through concept of dialogism and Bakhtin's viewpoints regarding literary text, mainly lyric poetry. It will further discuss techniques, literary devices through which Keats's odes could be labelled as dialogic. Finally, it will be focused on the expression of pain and pleasure in the structural elements of the selected odes, reflecting social, cultural, political and consequently dialogical nature of odes. In fact, the subject of structure in Keats's selected odes, through a few poetry terms as allusion, paradox, allegory, personification, imagery, irony, apostrophe, oxymoron; based on the concept of dialogism, is going to be discussed.

Although it is true that Keats' odes have been studied through different aspects, but the study of his poems along with other Romantic poets' works in the light of Bakhtinian dialogical theories may need to be taken into more consideration. Since Bakhtin himself overlooked Romantic poets, so he believed that these poets cannot negotiate their cultural or social and individual differences and meaning with their readers in their poems. The significance of this study is that it might shed a light on the further studies of Keats' odes through Bakhtinian dialogical views. There are different elaborations on the term "structure". On the one hand, it is seen as analogous to form. On the other hand, it is considered as a part of form. M. H. Abrams defines the term "structure" as the relation of parts to each other, in the way of producing a meaning, in other words, the aim of structure is to produce a general meaning for a literary work. It is not different from form since "many New Critics use the word structure interchangeably with 'form', and regard it as primarily an equilibrium or an interaction, or an ironic or paradoxical tension of diverse words or images in an organized totality of meanings" (72). Then the two different meaning can be inferred from the concept of form: genre and structure.

Mikhail Bakhtin, the Russian linguist and philosopher has made important contribution to several areas of thought especially language. He does not consider language through an abstract linguistic view, but he sees it as a world view. So this makes him discover a social and cultural connection between concrete verbal entities. Holquist argues that: "... a unitary language gives expression to forces working toward concrete verbal and ideological unification and centralization, which develop in vital connection with the processes of socio-political and cultural centralization" ('DI: Four Essays' 271). Among different interpretations of utterance by various linguists, its definition within social context share new outlooks. John Shotter and Michael Billig state that "every utterance is shaped by other utterances, both actual and anticipated. Consequently, in practice, the meaning of an utterance cannot be sought in the internal psych of an individual speaker: it must be understood in its concrete, particular, rhetorical and dialogical context at the moment of its occurrence" (16).

Dialogue is a main key to the concepts that leaded Bakhtin's work. In fact Bakhtin's writings are enlivened and regulated by principal of dialogue. Patricia Romney argues that Bakhtin is not the first thinker to focus on dialogue. Socrates and Plato also wrote about dialogue. The Socratic dialogues can be regarded as the father of Bakhtini an dialogism. Romney believes that the most well-known writer on dialogue is Plato. She then adds that: "Socrates and Plato privileged logic in their conceptions of dialogue and saw intellectual logic as the superior way to accumulate knowledge and make decisions and verbal rhetoric as a superior mode of articulation" (4). In fact, Plato saw the goal of dialogue as responsive understanding. Bakhtin's other important idea reveals that dialogue is structured and relational. He rejected the idea of an isolated self, asserting that consciousness always unfolds in the context of others.

Bakhtin always thinks of a relationship between the participants coexisting with the subject at hand. Romney assumes dialogue as multi voices (what Bakhtin calls polyphony), which construct a strong basis for dialogical principle. In her idea, Bakhtin's work is critical to "arts-based civic" dialogue (7). First, his definition of dialogic process leads us to think of dialogue in a more complex way, when he compare dialectic with dialogic. For Bakhtin, dialogue does not mean as one-to-one experience that comes with some differing ideas or one possible outcome. Second, by Bakhtin we are able to be mindful of the imposing dialogical principle—"the idea that relationships and connections (dialogue) exist between all living beings"(7). Third, Bakhtin introduces the ways in which dialogue is motivated by the struggle for power. Fourth, his related study of the arts and dialogue theory provides a chance to find out about their connections. Finally, with bearing in mind the question that dialogue is associated with change or considers understanding, Bakhtin declares that real dialogue requires change.

Though at first glance it may seem that dialogue is an act between two people, it also represents a relationship that any discourses have with what other people utter in different times. Moreover, dialogic literally means characterized by dialogue, thus the concept of it, is at the centre of Bakhtin's work on language. Therefore, representativeness of dialogue stands as an image of doubleness of language in Bakhtin that words not only directed toward its object, but also toward what other people have said and are saying about this object. Thus, this context forms a social environment for any discourses.

Dialogism discusses that individuals' existence is defined through their relationship with others in society. Thus, a true perception of self can be achieved through dialogic interaction with others. In order to differentiate the other, existence is not only an event, it is an utterance and it has the nature of dialogue in this sense. Therefore, there is no word directed to no one. In order to see ourselves we must gain a correct vision of others. Holquist expresses that: "I get my 'self' from the other: it is only the other's categories that will let me be an object for my own perception. I see my 'self' as I conceive others might see it. In order to forge a self, I must do so from outside in other words, I author myself"(28).

Dialogical nature of utterances reveals a relationship with structure and form of a text leading to individual limitation in favour of social participation within any discourses. Holquist believes that from the onset of speaking we are aware that to which typical construction our utterances belong. He also believes that to learn to speak signifies to learn to build utterances. In other words, "we learn to cast our speech in generic forms and, when we hear others' speech, we deduce its genre from the first words; we anticipate in advance a certain volume approximate length of, as well as, a certain compositional structure" (65). We anticipate the end; that is, from the very beginning we have a sense of the speech whole.

Assuming that forms are always historical, Bakhtin is in fact, practicing a historical poetics. Michael James Sider asserts that in a poetics of speech, words are the property of certain speakers, so that the poet cannot approach them as "neutral units of composition". Instead, the poet must arrange a dialogue among the voices that words belong to. Bakhtin may be associated by Marxist orthodoxy or in some of his writing, he retained some sort of commitment to Russian orthodox Christianity, but what matters about him is his articulation of poetics and an account of language which sees all utterances implicated in social and historical particularity and capable of being engaged by other social and historical particularities.

Aestheticism and dialogism would share some accounts, since both deal with human's relationship with each other in the society. Bakhtin generates a complex argument that combines aesthetic questions with ethical concerns and problems of knowledge. In this attempt, he introduces aesthetic act intertwined with the relationship of self and other. Dentith believes that "In this account, the aesthetic act- the attempt to give form and meaning to another's life in art- is a supreme form of all genuine human interactions, in which our sense of another person emerges from the distance which divides my situation from yours, and from the various bridges which can be built across that distance, which can never, for all that, be abolished"(17). As in a literary text the author has a permanent relationship with hero within the structure of an aesthetic form, both will take part in the same deal in giving meaning to the text. Here Bakhtinian theory underlines the author's relationship to the hero in an aesthetic form. In this account an aesthetic form is not considered as a natural shape embodying the hero's life nor an imposed shape by an author, but emerges from the relationship between the two. Contrary to expressive aesthetics, however, form is not pure expression of the hero and his life, but an expression, which, in giving expression to the hero, also expresses the author's relationship to the hero, and it is this relationship that constitutes the specifically aesthetic moment of form:

Aesthetic form cannot be founded and validated from within the hero, out of his own directedness to objects and meaning, i.e., on the basis of that which has validity only for his own lived life. Aesthetic form is founded and validated from within the other-the author, as the author's creative reaction to the hero and his life. As a reaction, that is, which produces values that are transgredient in principle to the hero and his life and yet are essentially related to the latter. (qtd. in Dentith 17)

By expanding the sphere of dialogism to include the discourses of Romantic culture, political ramification of Bakhtin's dialogism can be presented. In fact, the dialogic word, continually challenged by competing words, is never absolute or authoritative Bakhtin discusses that if all words can be dialogized, then even the seemingly reliable word will be weakened by other discourses. Sider says that: "defining culture as dialogue of ideological voices and language as an inherently political dialogue, Howard's work demonstrates that the dialogic qualities identified by Bialostosky and Magnuson as definitive formal elements of Romantic literature contribute to this literature's political responsibility" (439-440).

Some studies on English Romantic poets reveals them as social and political poets, since they turn political materials into politics of vision when they attempt to rewrite revolution trans-historically within the realm of the imagination. Discussing John Keats's historical engagement reveals the fact that Keats's poetry is culturally responsive. Sider analyzes some essays in which Keats has been regarded as an involved poet in tensions and conflicts of his society: Jerome Mc Gann sees Keats's poems as a historical artefacts. He insisted that Keats's aestheticism can be seen as a response to the material conditions of his life (1). He maintains that Keats responds to history in his poetry, but also debated his contention that this response is escapist in nature. In fact, Keats's poems react to history by creating art as an alternative to a troubled society. In his "To Autumn" the images of process versus statics can be identified as a cycle of decay. The use of this imagery, as allusions to his own life and time, are related to progress at time-political instability:

Season of mists and mellow fruitfulness,
 Sometimes whoever seeks abroad may find
 Thee sitting careless on a granary floor,
 Drows'd with the fume of poppies, while thy hook
 Spires the next swath
 Where are the songs of Spring?
 While barred clouds bloom the soft-dying day. (qtd. in Abrams 1869)

Abram's essay is of fundamental importance to the historicizing of Romantic poetry in the new historicism, and it shares with some of these approaches a vision of Romantic literature in relation to history as 'essentially idealizing and escapist'. Robert Rylan in his book *Persistence of Poetry* studies some critics' ideas about Keats's poetry and his social attitude between the lines of his poems. He reviews that: 'John Gibson Lockhart suggested that Keats's poetry was a danger to the community; Thomas Carlyle suggested that it was a machine for personal hedonism' (154). Keats is trying to stay away from system, because within system information is limited and therefore it limits understanding as well. For Keats, we must swing between being a self or an ego. He has no self. He is always in the process of becoming another being—a nightingale, a Grecian urn. He eschews the overly personal or confessional in poetry. Moreover, an objection in the poem

displays the imagination of a world in which things may seem different. In Ryan's view: 'all linguistically means collectivity, even when a patch of language tries to denote a private subjectivity, as a lyric often does'(155).

As mentioned in *The Norton Anthology of English Literature*, the decade in which Keats wrote his main odes was one of severe crisis; food riots, demands for electoral reform and better wages. Peterloo Massacre (Aug. 16, 1819) happened one month before this. Though Keats lived in the midst of some historical conflicts he is often considered as a personal poet, but there are some clues pointing to his career and life that can pave the way to claim that his poems were responsive to tensions of society. Charles Cowden Clarke's memoir of Keats suggests an approach to the question of Keats's response to some historical conflicts that is still promising. Clarke writes of Keats's association with Leigh Hunt and of the hostility that Keats's Poems of 1817 elicited from reviewers because of that association; "the word had been passed that its author was a Radical; and in those days of 'Bible-Crown-and-Constitution' supremacy, he might have had better chance of success had he been an Anti-Jacobin. 'Clarke distinguishes the time in which he writes this memoir from the time in which Keats wrote his poems' (qtd. in Ryan 160-161). J.M. Mathews also believes that Keats's verse was mainly an issue in a political dispute. He outlines the main events of Keats's time asserting that his verse was mainly an issue in a political dispute. As he mentions, Keats working lifetime coincided with a period of intense social and political unrest in England, which Lord Liverpool's Tory government, in its defense of privilege, met with ever-fiercer repression.

In fact, Keats, in his poems, attempts to evade or overcome disorders of history. In Keats' Odes written in 1819, particularly 'Nightingale' and 'Grecian Urn' a certain need to infuse into all creatures and things is felt that aims to achieve some poetical and unchangeable sense. While Keats was writing the Odes, he was aware of his own troubled health, and at the same time, was definitely aware of passing of his brother, Tom. Thus distressed, he writes 'Ode on a Grecian Urn' in a dialogical effort to find poetical survival beyond his short human life. In fact, Keats tries to find some sense of stability in a seemingly temporary world. Thus, he tries to make use of those objects that he considers as outside of the impertinent experiences. The relentless song of the nightingale and the 'cold Pastoral' immortal marble scenes on the Grecian Urn are regarded by many critics to be in list of his best poetries.

Keats's dialogical treatment of romance describes a relationship of history to literature and culture. He belonged to a lower middle class so his artistic talent could not be appreciated by upper-class literary people who were at the canon of literature. Marjorie Levinson's *Keats's Life of Allegory* (1988) approaches Keats's poetry culturally by positioning it on the threshold between his own lower-middle-class background and the profession of "High Romanticism". Levinson argues that: "Keats's interest in art cloaks a social agenda; his artistic productions depend intrinsically on, even while claiming to transcend, his social position (as Levinson describes it) as a lower-middle-class boy who desperately wants to get into the upper-class Literary Hall of Fame" (qtd. in Sider 2). Here a dialogic approach has the potential to redress the traditional view of odes through formalistically and structural readings of the poems and recover a cultural, social as well as political responsive nature of Keats's odes. By means of critical engagement with his own cultural moment, Keats shapes his art and is able to give back to the social context in which he participates. Sider draws conclusion that through Bakhtin's theory Keats is involved in social context. By discovering the variety of socio-literary texts that Keats's poems, as living utterances, come into contact with in their making, Bakhtinian approach suggests that Keats moves into, rather than away from, his cultural context. Being involved in cultural and social events, Keats as an escapist poet chooses nature as an escape way from conflicts of society. During his short life, Keats passed stages through which he could achieve a mature political outlook. Though his early poems show a kind of boyishness, his odes versified in the last years of his life are

totally intertwined with social and political properties of art. In “Ode on a Grecian Urn” Keats again tries to put the romantic pleasures of an indolent world, as characterized by the deathlessness of art, against the doubtful consciousness of human pain in an agitated society. Richard Marggraf Turley clarifies the stages that Keats had to pass to be known as a mature poet of his time. Keats’s political biography moves:

from the childish doodles and dabbling of ‘Calidore’, to the awakening of political and historical consciousness in ‘Sleep and Poetry’ (where, after having given no impression of wanting to construct an argument, Keats is overtaken by mature thoughts on the (the strife of human life); and then assuredly onwards to the ‘Hyperion’ fragments, with their adult preoccupations with social order, and the dignified great odes, which transcend time, yet are fully aware of being written within time. (4)

Keats should be reread within the context of early nineteenth century, its politics, economics and popular culture. Keats, Andrew Motion argues, was a political and social thinker who, whilst he never wrote explicitly polemical poetry like Shelly and Byron, saw art and beauty as morally healing and socially cohesive forces. In the case of Keats’s famous ode “To Autumn”, Andrew Motion rejects the New Historicist idea that the poem is precisely concerned with the Peterloo massacre and states that the poem is ambitious to change or escape history. Yet he is not keen to dispel the claims of New Historicist so in his view literary biography cannot ignore history.

Another New Historicist’s critique of Keats depends absolutely on narratives of growth from political adolescence to political maturity that Turley identifies grown-up plot in “To Autumn” with “post-Peterloo dissent” to make any plausible sense. Nicholas Roe finds in “To Autumn” not chronological or artistic maturity, but political maturity hidden in seemingly innocent words and phrases suggesting revolution and plot. These include such references as “close bosom-friend of the maturing sun”, “clammy cells”. Through these strong readings, “To Autumn”, whether consciously meant by Keats, or by less directed methods, is thought to mirror and remark the troubled politics of the period. In this ode, pattern of unending plenty warranties the world’s inexhaustibility. Despite the closeness of poet, Autumn continues “to set budding more, / And still more, later flowers for the bees, / Until they think warm days will never cease, / For Summer has o’er-brimmed their clammy cells”. Thus, it can be said that Autumn is an allegory of time’s liberality, and Keats in this poem achieves a temporary reconciliation with time.

Keats’s powerful lyric provides a rich site to trace some strategies of structure and form that enable heteroglossic dialogism within the poem. By the use of apostrophe; to an urn in “Ode on a Grecian Urn”, to a nightingale in “Ode to a Nightingale”, to a goddess Psyche in “Ode to a Psyche”, to autumn in “To Autumn”; multiple lyric voices in his odes, in fact Keats evokes reader’s answerability to and for it. In “Ode on a Grecian Urn” he uses a kind of modified call- and –response structure that establishes the participation of lyric ethical and aesthetical encounters of dialogue:

Who are these coming to the sacrifice?
To what green altar, O mysterious priest,
And all her silken flanks with garlands drest?
What little town by river or sea shore,
Is emptied of this folk, this pious morn?
And, little town, thy streets for evermore

Will silent be; and not a soul to tell

Why thou art desolate, can e'er return. (qtd. in Abrams 1848)

Keats's poetry is written mainly of representations of representations, contemplations on objects or texts, reflecting other artists' works. The products of these artists are indeed timeless and eternal, something Keats was very aware, both in the presence of other artists works and in the absence in his own. Denée, in his essay "Et[urn]al Existence: Keats and Dialogic Ekphrasis in 'Ode on a Grecian Urn'", argues that as Keats tries to create for himself a place among these eternal artists, he employs a type of dialogical ekphrasis: "that is he tries to perpetuate dialogue with both the past and the future by employing a genre that allows him to create a 'work of art' by describing 'works of art', to translate the arrested visual image into the fluid movement of words". Holquist constructs Bakhtinian figure in a way that the self may be formed of three essential elements: "a centre, a not-centre, and the relation between them. He earlier states, 'Existence, like language, is a shared event' (28).

This sharing is both external and internal. Keats, in his attempt to perpetuate his temporal existence employs Bakhtinian principles of relations and unity, to construct a permanent poetical (read dialogical) existence in "Ode on a Grecian Urn" that co"nsciously perpetuates imaginations and questionings, allowing his voice to be heard in dialogues far over-reaching his own lifetime. Thus in an ekphrastic and rhetorical sense, Keats has established, in a sense, what he seemed to strive for, as Denée states: "to be placed among the English poets and to avoid what he feared, that his name would be written in water".

Though the origin of ode is in worship and festivity, it remains pre-eminent a public rather than personal form and declamatory rather than intimate in expression. Keats and other Romantics tend to stay traditional in writing odes, such as hymn, notably to write in the form of an address. John Creaser maintains that: "the distinctive rhetorical figure of their odes remains apostrophe, direct address even to absent or dead persons, or things, or abstract ideas, as if they were alive and present"(240). Thus, lyric like other kinds of literary forms can have its own dialogical and therefore social and historical modes of address.

Besides, Keats in his odes invokes figures like pagan deity, nightingale, urn and other diverse personifications. A vocative poet like Keats seems to enjoy a relationship familiar with the universe. Using these figures, he establishes relations between the self and the other that can in fact be read as an act of radical interiorization. Jonathan Culler argues that "to utter an apostrophe is: The pure embodiment of poetic pretension, the attempt to bring about ... the condition of visionary poet who can engage in dialogue with the universe ... But one must note that it figures this reconciliations an act of will, ...and poems which contain apostrophes often end in withdrawals and questions" (qtd. in Creaser 241).

Whereas Bakhtin believes subjectivity limits the dialogical nature of poetry, Keats by creating multi-voiced and multi-leveled odes challenges the single-voiced subjective "I" often associated with lyric poetry. In his odes, use of apostrophe reveals addresses, which have the least potentiality as responsive partners in the essentially dialogic and communicative position of the ode. From its origins in the ritual hymn, the genuine partner of an odic address is a divine being like a god, goddess, or a godlike power that is able to hear and understand and also fulfill a request. The conceit of the "oster child of silence and slow time", in "Ode on a Grecian Urn" emphasizes the worldliness and temporality of the urn's stillness. As a child adopted by "slow time", the urn is a historical being which may cause change, fulfillment, and violation in whatever kind. The effort at a valid invocation seems to take its guide from the second line that emphasizes on

history and time. As a “sylvan historian” the urn is believed to know about history and to be an origin of historical knowledge. Therefore Keats’s “selves” of lyrics plinter into multi-dimensional “selves” of a culture’s past and present.

The ambiguities, uncertainties, and still remaining questions provoked by “Ode on a Grecian Urn” have generated the issue of dialogic nature. From the beginning of the first stanza, the reader is investigated with some of questions raised by the poem’s subject. Keats, knowing right from the beginning the ineffectiveness of human (particularly the English) language, probably as a result of his recent work on “Ode to Nightingale”, allows the urn to speak without speaking, to “express/ A flowery tale more sweetly than our rhyme”. Throughout his career, he issues a series of questions that he expects the urn, or those represented on the urn, to answer. Uncertainty and ambivalence can be seen in paradoxes like Beauty/Truth or questionings of the poet within a dialogue with urn:

Who are these coming to the sacrifice?
 To what green altar, O mysterious priest,
 Lead'st thou that heifer lowing at the skies,
 And all her silken flanks with garlands drest?
 What little town by river or sea shore,
 Or mountain-built with peaceful citadel,
 Is emptied of this folk, this pious morn?
 And, little town, thy streets for evermore
 Will silent be; and not a soul to tell
 Why thou art desolate, can e'er return. (qtd. in Abrams 1848)

Denece assumes that this seeming paradox is also one principle that contributes to the dialogical existence of this urn: “or in order to be considered such the events portrayed thereon must result in Bakhtin’s recurring phrase of the unique and unified event of being”.

In “Ode on a Grecian Urn” the first stanza starts with the narrator addressing an ancient urn as “Thou still unravished bride of quietness!” beginning a conversation, in a form of conversation poetry, between the writer and the object of art, which the reader can observe from a third-person point of view. Andrew Bennett suggests that: “the discussion between the poet and the urn at the beginning of the poem leaves the reader to examine more than just the relationship between the two but also his place as a third-party” (10). By describing the object as a “foster-child of silence and slow time”, the poet pictures the urn as a silent object, an often-occurring theme seen throughout the poem, and a stone object that withstands any kind of changes. Starting in line seventeen, the second stanza begins to change its intonation when the poet’s focus shifts from the urn as a whole to the artwork as individuals. Again the narrator talks over the urn considering its unaging qualities by saying, “She cannot fade, though thou hast not thy bliss” (line 19), but he also pin points the incapability of the lovers to obtain sensual pleasure because of their static nature. Pleasure that is caught in art in a stable moment, represented in Beauty/Truth paradox, is to give a more delighted joy than the one experienced in real-world life. Keats’s two favorite words “soft”, “sweet” are also connotations of sensuous and aesthetic pleasure. “Heard melodies are sweet, but those unheard are sweeter” is a conceit, which suggests that joyful prediction and

imagination are better than physically time and space-bound experience. This can also be attributed to dialogic account of "self / other" through cultural and aesthetical topic of lyric poetry. Therefore, it is obvious that it is Keats's use of rhetorical devices that keeps him and the object of his creation, a poem, in the mind of the reader.

In "Ode to a Nightingale" and "Ode on a Grecian Urn" Keats attempts to free himself from the world of change and chaos by identifying with the nightingale symbolizing nature, or urn representing art. These odes as well as "The Ode to Psyche" and "Ode on Melancholy" introduce the poet as a dreamer. Indeed, the central impulse of Keats's art when he journeys in a dream in the odes, is to come to terms with ugly truths and realities. The vocatives of greeting which is characteristic of an ode in Keats's poetry are balanced by farewell. It shows that the poet depressed with conflicts of society and tough social realities, builds up a dialogue in an imaginative way to move away from irritating worldly truths. The mixed nature of reality and its temporariness are shown by the contrasting phrases "fast-fading violets" and "the coming musk-rose" in stanza VI in "Ode to a Nightingale". "Ode to a Nightingale" describes some existing conflicts between reality and the romantic ideal of uniting with or joining the nature. However, the nightingale and the discussion of the nightingale do not seem to be only about the bird or the song, but it should be about human experience in general too. This does not indicate that the song is a simple metaphor, but it is a complex image formed through the communications of the conflict voices that are praising and questioning as well. Consequently, with the twentieth century Keats has been appreciated for his seriousness in dealing with human troubles and artistic subjects and for his passionate mentally chase of truth. The truth that human being has many pain and grieves to escape from in the world has been recounted feelingly in the third stanza of his poem. The mention of the youth who: "grows pale, and spectre-thin, and dies", for example, might be an allusion to Tom Keats, Keats' younger brother whom he nursed through his long and last struggling life with consumption. However, the most sever of all man's sorrows, as it comes from the list of woes in the third stanza, is the terrible disease of time.

An understanding of Keats's relationship to history reveals Keats's desire to historical responsibility and his uncertainty about poetic language as a means to this end. The artistic tension that results from this uncertainty creates restlessness in Keats's poems that can be captured in a reading influenced by Bakhtin, since he believed that social nature of language was always the cause of unending openness.

Keats was just about one of the more famous periods of obsession in the history of literature - the summer of 1819- in which he composed his great odes. Thus, dealing Keats's odes uncovers the fact that human grieves and sorrows in a troubled society was the main reason why he is in perpetual struggle with pain in his poetry. "Ode to a Nightingale" being so free in its movement, so abundant in its imagery and so passionate in its song that there is no lyric in the English language to take its place or to which the heart can be more freely responsive. The images are nearly all anaesthetic: "drowsy numbness", "dull opiate", "hemlock", a poisonous herb that causes a gradual loss of feeling, "Lethe-wards", an allusion to the mythical river of forgetfulness. However, there are also allusions to an aching heart and to pained senses, which refer to the sorrow of the human life that is sweetly increased in moments when the nightingale sings its song, when poetry brings a man out of himself and leads him into the pure realm of unchanging spirit.

In "Ode to a Nightingale", the poet desiring to escape from the painful experience of a pain-joy reality, begins to move into an imaginative world or fantasy. He calls for wine. His aim is surely not to get drunk. Rather he identifies wine with some quality or state he is looking for (Stanza II). His awareness of the real world draws him back from the imaginary world of drink-joy. He still thinks of the real world as a world of joy-pain (Stanza III). In Stanza VI Keats desires to die,

a state, that he believes as only joyful, as pain-free, and to unite with the bird's song. The nightingale is indicated as totally blissful "full-throated ease" in stanza I and "pouring forth thy soul abroad / in such an ecstasy" (Lines 7-8). In Stanza VII the "charmed magic casements" of fairy are "forlorn" and the seas are "perilous" "Forlorn" and "perilous" would not ordinarily be related with magic/enchantment. These words refer to the pain the poet felt in the beginning of the poem and is trying to escape from. The phrase "Branched thoughts" (line 3) describes the complex way we think when our thoughts are going off in every direction.

They are developed with pleasant pain, and this seems to be a characteristic of Keatsian oxymoron. The main focus of the poem seems to be a struggle between ideal and actual; the terms that particularly include antithesis of pleasure and pain, imagination and reasoning, of thoroughness and deprivation, perpetuity and change, nature and the humane, life and art, freedom and oppression, dream and waking. Keats is perceived as a poet that often associates love and pain both in life and his poetry. As he is open to life's mystery, by accepting and even celebrating life's pain, he would "let the warm Love in". He had come to grasp the apparent contradictions as essential to his individual development.

Keats yearns to drink of red wine so that he could "fade away", leaving the painful world for the nightingale's pleasurable song. He, one fine warm morning, escaping from the ruthless world of humanity resorts in countryside and enjoys its healing nature. Keats' "Ode to a Nightingale" comes from a poet's personal life-changing, mind-twisting experience of an ageless heaven, a world "with no pain". In order to regenerate the nightingale's song, we should listen considering the context of human pain and suffering. Only by being in two worlds simultaneously, the self, its double, we are able to understand the song's essential beauty. Typically, we know the nightingale's song really only when we know that we cannot keep it long lastingly. It is, at heart, "plaintive" that is, sorrowful. Keats's poetic display refers to a relationship of pain and pleasure through poetic world of poetic ecstasy and real and tangible world of death and suffering. Keats seems to be longing for the 'close bosom' relationship he has lost; he has already tried to state mournfully in his writings about the hopes of departing the second stage of mental maturation, at which point "the weariness, the fever, and the fret" of the adult world break in upon one, where "but to think is to be full of sorrow". Indeed, in "Ode to a Nightingale" "a poem in close dialogue with – a close bosom-friend of – "To Autumn", the final understanding of maturity is presented in completely uncompromising terms: "youth grows pale and spectre thin dies". Here is possible to conclude that Keats's odes can have their dialogical and therefore social and historical modes of address.

In "Ode on Melancholy", using personification, the poem invents features out of joy, pleasure, delight, and beauty, and permits them to communicate with two other features which develops into the shape of a male and his female beloved as mentioned in line (17). In the last stanza, the poet describes the mistress as "dwelling in Beauty", but alters the beauty by saying that it "must die" (line 21). Harold Bloom suggests that this furnishes the poem with a clue of Keats's philosophy of "negative capability", as only the mortal beauty can meet the poem's standard of true beauty.

CONCLUSIONS

To sum up, since dialogical nature of utterances reveals a relationship with structure and form of a text leading to individual limitation in favor of social participation within any discourses, this study tried to investigate Keats's literary genre through concept of dialogism and review Bakhtin viewpoints regarding literary text, mainly lyric poetry. By the use of apostrophe; to an urn in "Ode on a Grecian urn", to a nightingale in "Ode to a Nightingale", to a goddess Psyche in "Ode to a Psyche", to autumn in "To Autumn"; multiple lyric voices in his odes, in fact Keats evokes reader's

answerability to and for it. In "Ode on a Grecian Urn" he uses a kind of modified call- and -response structure that establishes the participation of lyric ethical and aesthetical encounters of dialogue. Whereas Bakhtin believes subjectivity limits the dialogical nature of poetry, Keats challenges the single-voiced subjective "I" often associated with lyric poetry by creating multi-voiced and multi-leveled odes. In his odes, the use of apostrophe reveals addresses that are least potentially responsive partners in the communicative situation of the ode, essentially a dialogic one. The ambiguities, uncertainties, and still remaining questions provoked by "Ode on a Grecian Urn" have generated the issue of dialogic nature. In "ode to a Nightingale" and "Ode on a Grecian Urn" Keats attempts to escape from the world of change through personifying with the nightingale, symbolizing nature, or representing art.

In "Ode to a Nightingale", willing to escape from the painful reality, the poet moves into a world of imagination. Keats's aestheticism and his interest in art is also a sign of his participation in social events. Musicality, ambivalence, simplicity of subject, emphasis on tone and mood, and subjectivity in thought and feeling. In "Ode on Melancholy", the poet uses personification and produces characters out of pleasure and beauty, making them communicate with two other characters of a male and his female mistress. To conclude, dialogical study of Keats's odes reveals that Keats is a social and an involved poet of his time. In fact, Keats chooses the world of fancy and imagination to free himself from conflicts and tensions of his society, as an escapist poet. His odes are associated with expression of joy-pain reality through which Keats tries to present his own social and political engagement in a close dialogue with readers. Besides the structure and form in Keats's odes, allusions, ironies and paradoxes show Keats's historical response toward a troubled society.

This study tried to shade a light on further researches and pave the way and extend dialogical study of Keats as a lyric poet from even some other perspectives such as thematic or mythological point of view that seem to have a rich ground in dialogical voice of Keats.

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